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TAKE IT OR LEAVE IT

Last issue we raised the question of who was responsible for an accident at a square dance, and how much insurance would cost to meet expenses incurred if such things happened?

From Arthur Tufts, Jr. Exeter, N.H. comes word that members of the National Recreation Association can obtain the necessary coverage through the Association at an extremely nominal sum - as we recall, it was something like $3,00 per year for $10,000 insurance.

From Bart Haigh, Kew Gardens, N.Y. comes word that if the caller is affiliated with the New York City Callers Association one can get coverage for $5,00 per year plus an additional $5,00 per year per caller interested to get a year's personal liability insurance. It doesn't cover injuries, but is protection against law suits which may evolve from a charge against the caller as the cause of the accident.

So there you are; it is possible for a caller to get insurance coverage.

If it is possible for the New York City Callers Association to offer such insurance to its members, then it certainly is possible for other callers association to do the same, and why not state federations of square dance clubs doing the same thing?

It is something that such groups might well look into.

Sincerely

Ralph

I'VE SEEN THEM COME I'VE SEEN THEM GO

by THAD BYRNE

The Merrymakers Club, one of the oldest of Spokane's square dance clubs, is now in its 19th year of Western dancing. The first dance was held at the Wagon Wheel on November 29, 1941, and since then, 155 parties have been held, 117 of them at the Wagon Wheel, while during the war years they were moved into town, to the Manito Masonic Temple and the Woman&s Club. By long es tablished tradition, the June party is always held at Mitcham's Hall on Mt. Spokane.

Stirictly speaking, the history of the club goes back further than November 29, 1941, because the group had been organized some time previously by Eva Ford, Ethel Grieve, Pat Johnston and Dorothy Gilbert for the purpose of learing and doing the Latin-American dances. The group did not have an official name, and was sometimes referred to in the society columns as the "No Name Club".

It was on Monday evening, November 3, 1941, that Caryl and I were invited to the home of Mr & Mrs Gordon Gilbert on South Lincoln. (Gordon at that time was executive administrator of St. Luke's Hospital; about 9 years ago, he and Dorothy moved to Pasadena, Califor nia, where he has the same responsible position with a much larger hospital). They told us that their group

would like to take up the "old-time dancing" (this was before John Lemon had coined the term "Western dancing) that was just then coming into popularity, and asked us if we would be willing to undertake the task of teaching the dances and conducting the parties, as they said we had been "highly recommended!" We told them we would be glad to, and that most of our parties so far had been given at Mitcham's Hall, on Mt Spokane They said that, since most of their group was composed of doctors, Mitcham's would be too far out in the coun try, and asked us if we couldn't find a rustic hall closer to town.

We said we'd try, and so we spent the next few days scouring the countryside within a radius of ten miles of Spokane, looking for "rustic dance halls". We finally found the Wagon Wheel, which was sitting unused, after having been the locale of attempts at "modern dances" by several different people, with indifferent success.

We finally located the owner of the Wagon Wheel, who fortunately lived in town, and we made arrangements for a "try-out" dance, on Wednesday, November 5, 1941. We invited a number of our friends to join us, and my records show that 24 hardy couples ventured out, and that we incurred a deficit of $4,09, with the use of the hall donated! (I also note from my records that 5 days later, we put on an "Old-time Hillbilly Party" for the Fellowship Club of the Old National Bank. The dance was held at Audobon Masonic Temple, and if my memory serves me right, this was the first of literally hundreds of square dance parties that have been held in this popular hall since then.

But to get back to the Merrymakers. The first dance then, was held November 29, 1941, and the second one on the second Saturday, of January, Jan. 10, 1942, and all the regular Merrymakers dances since then have been held on the traditional second Saturday of the month. The dances were held at the Wagon Wheel the remainder of that first season, but the following fall - 1942 - gas rationing forced the club to move back into

town. In the fall of 1945, with the war's end, the group moved back to the Wagon Wheel, where they have been ever since.

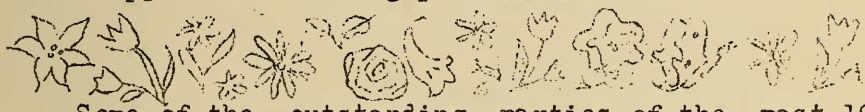
During the past 20 years, I have been in position to observe many square dance clubs; I have seen them come, and I have seen many of them go. The year of 1960 finds the Merrymakers Club going stronger than ever, with 59 couples listed as members. There are several factors that have contributed to this record of longevity: one is that the club has not taken up every new round dance that has reared its hopeful head over the Western dance horizon, but has followed the policy of staying by the "tried and true" dances that are fun to do, year in and year out. The club does have a policy of adopting and learning one new dance a year however. This traditional policy, I believe, has accounted for the fact that the Merrymakers have been able to retain their members for a longer period of time than most clubs.

Another characteristic of the Merrymakers is the natural and spontaneous friendliness of the group. The members are "friends" first, and "square dancers" second. In other words, the dancing, enjoyable as it is, is a means to an end, and not an end in itself. The club members do not aspire to be "experts", but to attend the parties to have an evening of fun and fellowship with their friends. The club does not have the

problem that besets other clubs, i.e. cliques. Merrymakers is "one big clique", as one member expressed it.

Right along this line, the club follows the policy of putting all their sandwiches and cookies together at the "midnight supper", and passing them on plates up and down the tables, "family style". They always followed this policy and, as far as I know, are the

only club that still does. The husbands and wives do not eat together, which gives opportunity for wider acquaintanceship, and there is always a different committee appointed to bring pickles and other tidbits.



Some of the outstanding parties of the past 19 years include the following: "Costume Party" on May 9, 1942; "Dinner Party" at the Desert Hotel on April 10, 1943; "Hearts and Flowers" on February 9, 1946; "Easter Parade" on April 8, 1950; "Costume Ball" on February 14, 1953; "Valentine Box Social" on February 13, 1954; "First Annual Hat Party" on April 10, 1954; "Box Social Hat Parade" on April 14, 1956; and the "King and Queen" dance on May 9, 1959.

Another outstanding tradition of the Merrymakers is that the president edits and publishes a monthly bulletin, sent to all members, telling of the plans for the next party. In the past, some "gems of literary art" have been produced in this manner, and the file of these club bulletins, each one reflecting the personality of the author, have been potent factors in building the intangible, but strong, "Merrymakers Spirit".

The club has a number of other traditions too, including the singing of the official club Christmas carol (written by Max and "G.G." Tonn) around the fire place at the annual Christmas party; the "cup" on which is "engrawed" the name of the girl who is winner of the "Hat Contest" each year; the solemn(?)and complicated initiation ceremonies administered to the out going president by the past presidents at the final dance of the year, etc.

THIS WORKED FOR US

by AL WARNER

In the Spring of 1959 the Narragansett Callers Association embarked on a campaign to advertise square dancing to the general public. Five couples were appointed as a committee to study fund raising plans and the type of advertising to follow.

This was the plan that they came up with: On November 11, 1959, a statewide "Square-O-Rama" of seven square dances and one round dance was held. An MC was stationed at each hall, and six teams of callers went from hall to hall, to call for all the dancers. During this "Square-O-Rama" a drawing for prizes was held. They included 3 portable TV sets and 20 electrical appliances.

Funds realized from this opening campaign, along with donations from some of the square dance clubs, were used to advertise square dancing during the week of January 10, 1960. This week was named "Learn to Square Dance Week" and was so proclaimed as such by Governor Christopher Del Seato.

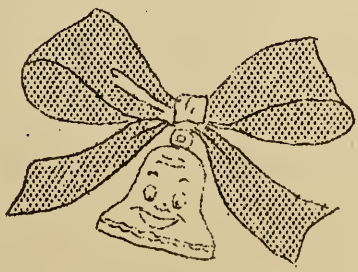
Advertising for the week consisted of ten spot announcements on the four leading radio stations in R.I. which gave us over 70% radio coverage and ten spots on a R.I. TV station. For musical background these spots had a recording of "Sweet Georgia Brown" and the TV showed a film clip of local square dancers. Listeners and viewers were asked to call for more information on square dancing. In return they received a letter thanking them for their interest and inviting them to attend their first lesson free of charge, along with a list of callers and their classes, also a pamphlet about square dancing in Rhode Island.

We inserted the Governor's Proclamation in the Providence Sunday Journal of January 10th. The Journal also gave us a write-up and picture in this same edition. On Thursday evening we gave an appreciation dance for all square dancers for helping in making the campaign a success. In the Friday Evening Bulletin we were giv en a write-up approximately 3/4 of a page long about the graduation of a class in square dancing.

The TV station, a NBC affiliate, that carried our spot announcements asked to have square dancing on one of its scheduled programs. Response to this show, for the first time in the station's history, jammed their tele phones with people asking if this was to be a regular feature. The result of this is that one of our callers now teaches square dancing weekly over this station and for guests has a different club caller and set of square dancers each week.

Another TV station, an ABC affiliate, after seeing the proclamation in the Sunday Journal, called and asked to have square dancing on one of their regularly sched uled programs. This went over so well that one of our teen-age callers was asked to call on their most popular program with teen-agers; a Rock & Roll Show. Both of these stations are doing their best to improve and enlarge these programs.

All of us feel that the response to our first "Learn to Square Dance Week" has been most gratifying.



INTRODUCTION TO NEW ENGLAND STYLE DANCING

by ED MOODY

"There's a little bit of good in the worst of us; and a little bit of bad in the best of us; so it hardly behooves the best of us to talk about the rest of us!" That's not word for word, but it gives the correct picture. Brother Bartlett in his famous Book of Quotations says its origin is unknown. "Lets start it up and see why it won't go!" Yankee, no doubt.

With those thoughts in mind shall we look over so-called New England-style dancing? Let us see how it has passed through a process of peaceful evolution to become more comfortable, pleasanter, and surely more interesting over the past half century.

Contrary to a misconception shared by many who have never personally investigated its good qualities but have accepted hearsay as fact, this type of folk dancing is real neighborly fun, and as much up-to-date as the 1960 model automobile or Bermuda shorts and Bikini bathing suits.

Like the car or the clothes, its lines have been

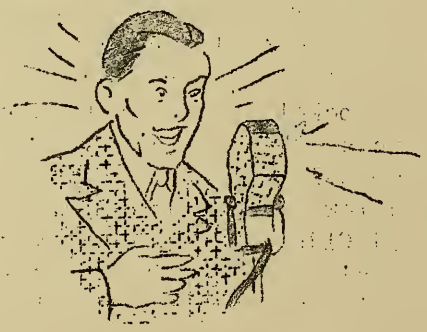
smoothed out, and its ease of handling and comfort has increased gradually over the years. It has kept pace with the freedom of movement afforded by today's cloth ing which has allowed men to improve their art in every after-word pastime, and more especially has helped our ladies not only to enter into sports once reserved for their men folk but, in many cases, has enabled them to compete on an equal basis with those men.

Little do those grand-dads and grand-mas, who began dancing right after the turn of the century, realize that they are dancing any differently, so gradual has been the change. The 1905 Oldsmobile with curved dash and whip socket did not look so much different from the 1906 model, except for the elimination of the whip socket and addition of a second cylinder. The high-buttoned shoes and ladies' choker collars also may have become a little less severe during that same period. The 1960 Olds Rocket has a little more chrome and a few smoother lines than the 1959; new fabrics have added more eye appeal to our clothing this year as well as making iy a few ounces lighter. But just compare that one-lunged Olds with the Rocket of today, or the three-piece men's suit with the comfortable slacks and sports jacket now stylish, even in the most sedate of todays business houses.

By the same token, just let an old-time prompter take his megaphone and prompt a dance as he did in 1900 and watch the grandpas and grandmas walk off the floor in complete disgust.

Even back in the hinter country, New York's and Paris's latest styles beautify our women folk less than a week after they are first displayed on Fifth Avenue, thanks to television, mail-order houses, and daily papers. Too, records of the latest in dancing are available through the same channels to our growing juveniles. Thus the local prompter has a supply of ma-

terial which he can take or leave, presented to him by his young hopefuls half an hour after the mail comes in. We must admit that in spots the village prompter has resisted all invasions with the remark that "what was good enough for Dad is good enough for me", and is still calling Plain Quadrille #1 and #3, but his ranks are fast dwindling, his dances poorly attended, and the juvenile public actually is no longer his; they are motoring a few miles to dance to a younger caller who has sorted out from the records some good smoothies for his 1960 dancers. He still may fill in between with a polka, a schottische, or a Rye Waltz, but knowingly or unknowingly, he has progressed.



Without fathoming the reason why, he has to a great degree dropped most of his visiting couple dances; he has varied the introductions, breaks, and closers from the olde traditional 'Bow to your partner; bow to your corner; eight hands around; allemande left grand right and left; meet your partner, promenade home', which was as much a part of the pattern in that order only, for generations, all over the United States. The records that have come to him do not carry such introductions, breaks, and closers, and he has learned the words and his fiddler has learned the music exactly as it is played on the record, complete with tag lines, etc.

Thus 90% of the 90% of all American dancers have a chance to test and eliminate or cherish every new dance not over 30 days after it is choreographed from

old American patterns and pressed onto a record.

Let us now look over several things that have made New England-style so pleasant and congenial.

SWINGING: This is an art that is often overlooked by modern choreographers, or bobtailed into a mere half turn or full single turn. There is nothing so gratifying in a square or a contra as to meet up with a lady who really knows how to swing. In all square dancing nothing is more rythmical, nothing is more satisfying, than a good long swing. Up in Northern New England and in French Canada, swings up to 32 counts are common, and it is not against the rules when two expert swingers meet to hold back the call for the next movement until they are swung-out as the rest of the dancers watch them and cheer them on, 64 - 72 - even 84 counts. Good swinging is one of the masterpieces of New England dancing.

TIMING: Though the tempo of New England-style dancing has increased as the load of clothing has decreased, from 108-112 steps per minute up to 118-124 steps per minute, it still is comfortably paced, but one thing that has not changed, and that one thing is directly responsible for keeping 90% of all square dancers with us as well as bringing in permanent recruits, is the 64 count (32 measures) phrasing. Eight times eight is sixty-four, and every movement is given its full eight steps. Thus every pattern can be danced to the music and all good square dance music is written in sequences of 32 measures or 64 counts. "Dancing to the music" is one of the pleasures of all good square dancing.

CONTRAS: And how has this type of traditional line dancing that came to America from Great Britain been modernized? How has it had its whip socket removed, and how have seven more cylinders and dual head-

lights been added? How has the neck-line been lowered and the skirt hem-line raised?

As Sherlock Holmes would say, "simple, my dear Watson, simple". Old so-called triple minors tailored for a past age have been converted into duple minors, thus producing continuous action up and down the line with no boresome waits; double progression has been introduced to supply a small degree of challenge even to old-time contra dancers; rearrangement of sequence of patterns by our contra choreographers has improved many old ones and made them more interesting, thus all in all contras are on their way back, as they are rhythmical, neighborly, and can be danced "to the music", which is the one big reason we dance, or march, or sing.

All in all, with the exception of a very few remote points, New England dancing has passed through the same evolution as the American Way of Life has over the past 60 years. It has retained its firm foundations which always were, and evermore shall be, the solid base of all dancing - keep in step with the music - but has re-choreographed its patterns to fit today's desires. Thus it attracts and keeps its recruits year after year. Such loyalness on the part of its participants proves its value and desirability.

****

IT IS HARD

To forget
To forgive
To take advice
To admit error
To save money
To be unselfish
To be charitable
To avoid mistakes
To shoulder blame
To apologize

To keep out of the rut
To begin all over again
To make the best of little things
To keep your temper at all times
To maintain a high standard
To keep on keeping on
To think first and act afterwards

BUT IT PAYS!

THE CULTURAL FACE OF A CHANGING NATION

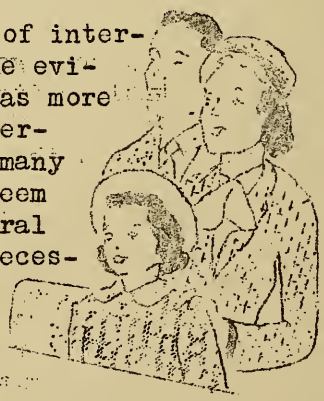
by SARAH GERTRUDE KNOTT

The cultural face of the United States is changing. If one could catch a glimpse of the expression on the face of our pioneer country courageously struggling to establish itself, it would be very different from the modern World Power country whose vision extends far beyond the confines of its own borders.

The folk songs, music, dances, legends, folk tales and other lore which crossed the oceans with early and late settlers now reflect different periods of our country's cultural history and that of other countries from which our people came. Sometimes it seems that more consideration is now given to what is happening culturally in far-away lands, than what is happening right at home.

The Unites States is putting much money and effort into the international emergency, desperately trying to meet the many-sided problems on important fronts. Our attempts and emphasis on international cultural appreciation and understanding, important as it is, is confusing the national picture before we, as a nation, have developed an awareness of what constitutes the major content of our own cultural mosaic.

Old Americans, deeply intent on many international problems, are not generally conscious of the cultural changes coming over the face of our nation. These changes are reflected by certain new emphasis on new American folk songs, music, dances and customs of our people of different races and nationalities; however, our cultural pattern is not "hodgepodge" as many seem to think. There is a basic pattern peculiarly our own in the United States. It is reflected in the folk songs, and other traditional expressions of our older American groups still lingering, but fading in every state in the Union. Newer Americans are much more conscious of the value of their folk-cultures more recently transplanted here from the Old World. The recentcomers have strong fraternal, political, and cultural organizations in our country and in many others of the world - strong bonds, consciously made and kept to bind the people together in native lands and in the countries to which they have scattered.



As more and more, the value of international cultural exchanges become evident, meaningful and demanding - as more and more we inevitably become internationalists, the more concerned many feel that our own people do not seem to see the rapidly changing cultural pattern in our own land, or the necessity of official national emphasis and effort to hold our own precious, distinctive folk songs, music and dances.

If the lack of emphasis and recognition of our rich store of folk traditions continues, our fate may well be that which came to certain countries of older civilizations at comparable periods through which we are now passing. We might finally look around and find a surprisingly changed face of the United States - changed in looks, in spirit and in philosophy - a nation which has lost its original rugged individuality which until now has characterized our young nation.

We strongly believe that the folk songs, music, dances - both old and new - which have poured into our country from all over the world, should be given stimulation and emphasis without delay if they are to serve in the strong ways possible in our democratic nation. We can use them to serve our democratic way of life as effectively as totalitarian nations to serve their purposes; however, it seems wise also to give prompt and perhaps first attention to the folk legacies which are reflective of our country as are the folk traditions recognized as typical of other lands.

The United States cannot drift along culturally in a world of growing recognition and appreciation of art expression of all kinds, most of which are consciously encouraged and subsidized by governments.

SQUARE YOUR SETS

A Magazine For The
Square And Folk Dancer

Distributed Free Of Charge Four Times A Year

Editor: Ray Olson
P.O. Box 262
Moline, Illinois

MAINE FOLK DANCE CAMP
Pioneer Camps, Bridgton, Maine

3 sessions: June 11-17; June 18-24; June 25-30, 1960

Staff includes: Mary Ann Herman, Ralph Page, Madelynne Greene and Dick Crum. Write to Alice Morey, Registrar, Folk Dance House, 108 West 16th St. New York 11, N.Y.

QUO VADIS

OR

WHITHER GOEST THOU?

The question has been raised and raised
"Do we know where we're going?"
And the ones who ask this question
Are the ones who have been throwing
The monkey wrench into the works;
The fat into the fire.
They have themselves in ONE good mess
So now they do inquire,
"How can this deal be straightened out;
Where are the folks we started?
They only stay a little while,
Then join the 'Long Departed'"!

Yet here and there you'll find a man
About whom can be said -
'He lets the stampede madly pass,
Truly does he use his head'.
He doesn't fear the End's in sight,
He isn't much put out;
Long years ago he aimed his craft
And never came about.

While others reach up for the moon,
They never seem contented,
Unless they use trick patterns - new,
Or basics just invented;
They seem to think that every one
Comes to them to be told
What they should like, and what avoid,
What's hot and what is cold.

They do not seem to realize
When all is said and done,
That folks can figure for themselves
What they consider FUN.

Occasionally some one invents
A pattern that intrigues,
Not sand-lot razzle-dazzle,
But fit for major leagues.
The old man stands and watches all;
The strike outs and home runs,
Then digs down in his Kiester
To revive the self-same ones.
He hasn't used those patterns
For nigh on twenty year,
Just kept them in cold storage,
So now they reappear.
Back they go in Repertoire,
Not as a new creation,
But just a wanderer coming home,
Returned from long vacation.

There's nothing new in Squareing;
The ingredients haven't changed,
Their duration of existence
Is just how they're arranged.
Week after week MUCH folks will come,
To dance them on the beat;
But if they're galloped - end on end -
They'll wither in the heat.
Why can't these laddies see the light?
Or are they sore afraid?
They won't keep up with Jones'es
Though many eggs are laid?
Their dancers just lack stamina,
Plain don't have what it takes,
So simply start to staying home.
Why not put on the brakes?

Courage seems to be the thing
That many callers need.
To just forget the other guy
And call what dancers need.

So dancers won't destroy themselves
There's satisfaction knowing

THAT

Pop will always fill his sets;
He knows 'TO WHERE' he's going.

PAT PENDING

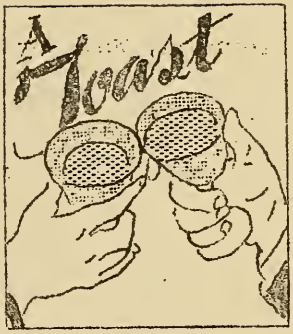
EIGHTEENTH ANNUAL PINEWOODS WEEKEND

One of the most popular dance weekends of the year, the June Weekend of the Country Dance Society, Boston Centre, will be held at Pinewoods Camp, Long Pond, Mass., June 24-27. This lovely camp, especially built for dancing, has four open-air dance pavilions among the pines. Its screened cabins and cottages can accomodate about 120 dancers for the weekend of fun, which will include American square and contra dances with Rod Linnell, and English Country, Morris and Sword dancing led by Louise Chapin, Bob Hider, and John Bremer.

All four leaders will hold classes each day. In some pavilions instruction in the various types of dancing will be provided for beginners; in others for the more experienced dancers. A gay party for all will be held in the largest pavilion each evening, and there will be live music at both classes and the parties. Swimming and canoeing at crystal-clear Long Pond are also available, and meals are served in the open-air dining room overlooking the lake. The total cost of the weekend is $18,50 for C.D.S. members, $21,00 for others.

You need not come with a partner. In accepting applications, an effort is made to keep the numbers of men and Women approximately equal. Further information may be obtained from the Country Dance Society, 30 Pemberton Square, Boston 8, Mass. L.W.

A RHODE ISLAND FIRST



by RALPH SMITH

It is almost twenty years since Maud and I began visiting with Michael and Mary Ann Herman at the High School in New York where the Community Folk Dances were held. Since then we have been trying to interest different groups in Rhode Island to participate in a cultural exchange of folk arts, customs and dances.

Over the years it has been quite discouraging, but we have followed up every lead - hoping. When we heard that the village of Ashaway had plans to have an International Festival we offered to help with the committee and to act as consultants. Continual talk and suggestions, and the overwhelming enthusiasm of the group expanded the original plans to the extent that this festival was the greatest thing that has hit southern Rhode Island since the Indian uprisings.

A group from the town attended the New England Folk Festival at Exeter, and appreciated the possibilities - they came home with more ideas and more enthusiasm and our first annual international folk festival in Ashaway was a huge success.

Nobody in Ashaway slept (in their beds) from Wednesday on. The women did a marvelous job with the food booths and dressed in native costumes with some of them speaking in their native tongue. They were absolutely tireless. The committees were out on their feet - but they loved every minute of it.

The whip was well-handled by Mrs Herbert Perluck and

Mrs Terrien, who co-chairmanned the festival.

The Ashaway Line and Twine Company opened their parking lot and their facilities to us and were most valuable in their assistance to Ed Thompson - Property Chairman - and all the men in the village were put to work, even the teen-agers were digging in wherever they could. As thought and ideas arose someone was always ready to dig in and explore them and report on the possibilities.

As to the program, Ralph Smith handled the folk dance section and John Kenyon handled the square dance part. The highlight of the afternoon program was O'Neill's

Irish step and figure dancers from Hartford, Conn who were received with so much enthusiasm that they had to repeat their performance later. They were wonderful.

The evening's highlight was the Royal Scottish Country Dancers of Boston, under the direction of Jeannie Carmichael, and they too, were out of this world. We cannot thank these two groups enough for the lift they gave our festival.

Our own native Indians - the Narragansetts, Mohawks, Wampanoags and Delaware danced tribal dances and were an eye-opener to most people.

The attendance ran over 2000 people - everyone satisfied. The general comment was "Why did we wait so long to do this?" and "Can't it be done every year?"

My greatest impression was not the tremendous applause each group received, but that there was a large group of children at both sessions of the program, and they just sat for over two solid hours during each session - quiet and enthralled at what was taking place. I think that this is a real tribute.

I know that this is a wonderful thing that has happened to us, but I can't seem to get up the proper amount of pride that it calls for. Instead I have feelings of humbleness and a great sense of gratitude to the people of Ashaway for letting me a part of this adventure.

THE MIDWEST DANCER

A Magazine Of Round
And Square Dancing

314 Cumberland Parkway
Des Plaines, Illinois

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Per Year - $2,00

THE ROUNDUP

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PUBLISHED BY THE FOLK DANCE FEDERATION OF MINN.

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

$2,50 per year

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LAWRENCE LOY MEMORIAL FUND FESTIVAL

Perhaps no greater tribute could be paid to the memory of the late Lawrence V. Loy, founder of the Amherst Folk Dance Festival, than the continued support its followers expend each year to insure its continued existence. To the fun of dancing on the green, which the Country Dance Festival at Amherst guarantees to dancers and spectators at the University of Massachusetts Athletic Field on Friday evening, June 24th, a special educational bonus is added by its sponsor, the Western Massachusetts Callers and Leaders Association. Proceeds of this 15th annual outdoor festival will be divided between the Lawrence V. Loy Memorial Fund and the Massachusetts 4-H Foundation.

The Loy Memorial Fund is used to provide opportunities for leadership training in the fields of recreation. It was established in 1955 from proceeds of the 10th country dance festival which, after his death earlier that year, was dedicated to the memory of its founder, Lawrence V. Loy. Each successive year the Western Massachusetts Caller group has conducted the festival as an annual memorial, contributing to the fund.

Twenty-seven young men and women have benefited from the recreation leadership opportunities offered thru the Loy Memorial during its five years of operation. Two full expense and eighteen half expense scholarships have been used by young people at the New England Recreation Leaders Laboratory, one of My Loy's

favorite educational projects, Six young people from the southern mountains have received tuition recreational courses at the John C. Campbell Folk School in North Carolina. The Fund has contributed also to the expense of a Netherland's delegate in the Co-operative Recreation Exchange of the International Recreation Association; the West Acton (Mass.) Promenaders for their American folk dancing demonstration at the World Fair in Brussels; and a Londonderry, Vermont, teen-age group participating in the 1959 National Folk Festival.

Contributions to the Lawrence V. Loy Memorial Fund have totalled nearly $3,000,00 plus accumulated interest. The fund is administered by a board of five trustees: Robert Brundage of Danbury, Conn. Miss Ruth McIntire and Professor William Randall, Jr. of Amherst, Irvin Davis of Wellesley, Mass., and Dr. Joseph A. Mahoney of Worcester, Mass.

To date a total of $505,00 in interest and part of the principal of the fund have been used for scholarships and leader training expenses. Requests for 1960 recreation leadership courses are being considered.

Applications for scholarships should be sebt to Miss Ruth McIntire, Secretary-Treasurer of the Board of Trustees for the Lawrence V. Loy Memorial Fund, Skinner Hall, University of Massachusetts, Amherst, Mass.

Remember the date - - - Friday, June 24, 1960, rain or shine, 8-12 p.m. Rain location - Amherst College Cage. Admission - Donation .75¢, children under 13 admitted free. LOTS OF DANCING FOR ALL - Spectators welcome!

Mary O. Mahoney
Ruth McIntire

Co-chairmen, Publicity
15th Annual Dance Festival

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DANCE SCHEDULE

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with RALPH PAGE'S BAND

ALL OPEN DANCES

Every Friday - Peterboro Golf Club, June 17-Sept 2

Every Saturday - For local charities in various Town Halls of the Monadnock Region

June 18 - Fitzwilliam
" 25 - Fitzwilliam
July 2 - Francestown
" 9 - Hancock - Founder's Day
" 16 - Fitzwilliam
" 23 - Marlboro - New School
" 30 - Dublin - Consolidated School
August 6 - Francestown
" 13 - Marlboro - New School
" 20 - Hancock - Old Home Day
" 27 - Francestown
Sept. 3 - Fitzwilliam
" 5 - Francestown - Old Home Day

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New Hampshire Camp Notebook - $1,00 plus 10¢ postage

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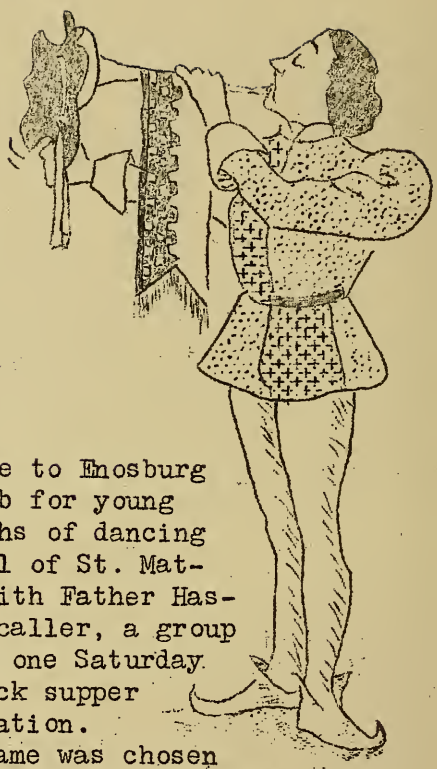
SOMETHING NEW IN VERMONT



Something new has come to Enosburg Falls - a folk dancing club for young people. After several months of dancing together in the Parish Hall of St. Matthew's Episcopal Church, with Father Haskins as their teacher and caller, a group of young local dancers met one Saturday night recently at a pot-luck supper for the purpose of organization. Officers were elected, a name was chosen and a general plan of operation was outlined.

The younf folk dancers will call themselves the Shooting Stars, and they will meet on Saturday nights to learn new dances and enjoy the old ones. Dues of five cents a week will go into the treasury to help buy new records, provide a club badge and costume, and meet any other expenses which may arise.

Their teacher, Father Haskin, has this to say of them: "These young people have shown remarkable quickness to learn, and an impressive physical coordination which is something quite new in my teaching experience. In the short space of three months they have learned more than a dozen dances, and do them well enough for exhibition purposes. They know a Greek dance, a New England contra, a Yugoslavian kolo, several English country dances, several dances from Israel, a Mexican dance, an Italian square, to say nothing of the polka

the Grand Square, the Lancers, and a number of fast American squares. Quite an impressive repertory for such a brief period of training!"

The young dancers have already performed a number of times in Enosburg Falls and Richford - at the Methodist Men's Club, the Sweethearts Ball at Enosburg Falls High School, a talent show at the High School, when they won Honorable Mention, and at two missionary rallies for the Episcopal Church. Ten of them attemded the Country Dance Festival in Northfield. In the near futire they are scheduled to entertain at a meeting of the LVIS, the Dairy Princess Coronation Ball, and to take a prominent part in our June Dairy Day.

The newly elected officers of the Shooting Stars are: Stanley Wright, President; David Shover, Vice-President; Louisa Haskins, Secretary; and Bobby Jim Young, Treasurer.

The charter members, in addition to the above named are: Kermit Blaisdell, Ann Wetherbee, Billy Wether bee, Martha Reighley, Linda Marckres, Rosemary McGinley, Helen McGinley, Gary Wright, Terry Wright, Cindy Flagg, Olivia Haskins, John Leach, Sally Judd and Gary Jacobs.

Mr & Mrs Robert Young, and Mrs Frederick Haskins will act as adult advisors for the Shooting Stars.

I Have One Duplicate Copy of Each Of The Following That You May Have For The Price That I Paid, Plus 10¢ per copy postage.

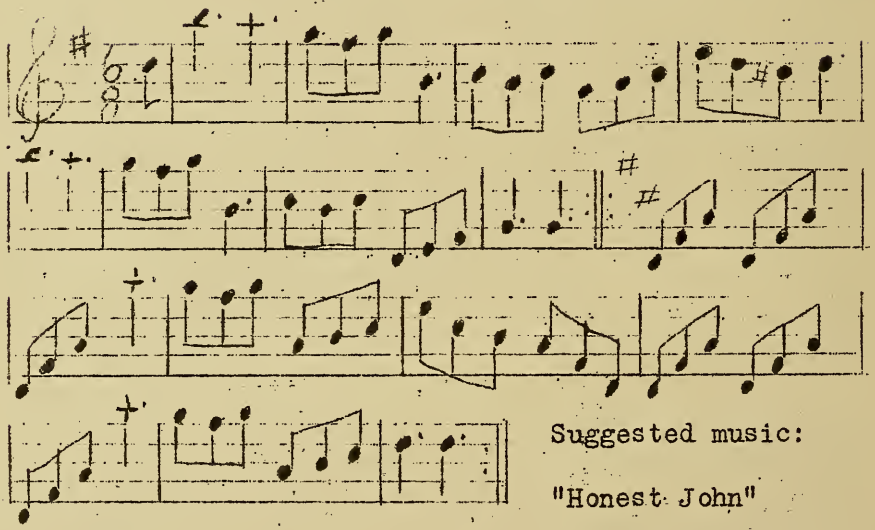
"Through Colonial Doorways" - $1,00 (folklore)
"Highways & Byways of New England" $2,00 (folklore)
"Bahama Songs & Stories" - $3,00 (folk songs & lore)

I'll pay the postage if you purchase all three

Ralph Page, 182 Pearl St. Keene, N.H.

CONTRA DANCE

THE NEEDHAM SPECIAL (Gaudreau)



Suggested music:

"Honest John"

Couples 1, 3, 5, etc. active and crossed over

All forward and back
Swing the left hand lady
Then down the center four in line
Turn as a couple, and come back home
The same two ladies chain
Then everyone pass through, turn alone
With the right hand lady promenade home

This is one of Herbie Gaudreau's best creations. A nice feature about it is the fact that once the dance starts the entire floor is always in position to dance the figures; everybody is busy and the cross over at the head and foot takes place automatically. Be ready at all times to dance, for this really moves.

SQUARE DANCE

ROD'S REEL

An original square by Rod Linnell, Peru, Maine, who suggests the use of Victor record # 210420

Honor your corner, and balance all around
Do si do that honey, the sweetest you found
Swing that darling little girl, you swing up and down
And take that lady with you, while you promenade around
Come on now, show some pep - show her the latest step
(4 measures silent)
Gents to the center and now you step back, and all the
Ladies to the center and stand back to back
You balance with your honey and swing toe and heel
And that's the way we do Rod's Reel

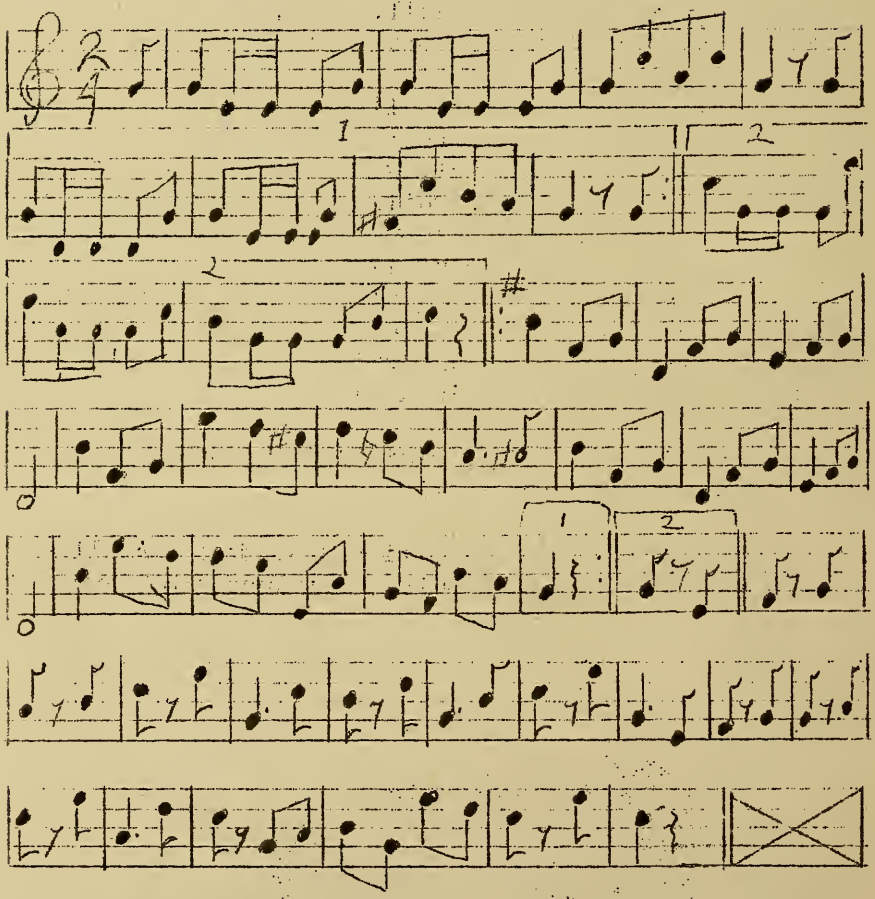
Repeat 3 more times and get original partner
Last chorus - 40 measures ad lib.

"Rod's Reel" has become a traditional ending for all of Rod's dances in northern Maine, New Brunswick and Nova Scotia.

FOLK DANCE

SONDERBURG DOUBLE QUADRILLE (Danish)

World of Fun M 115



The record label says "German": that is an error. Sonderburg is a little town on the island of Alsen, Denmark.

Formation: A row of four couples faces another row of four couples. These sets may be arranged either in a column through the middle of the room or, if space al lows, in a large circle.

Introduction: Join hands in two circles. In each half of the set the four couples facing each other form a circle.

A. Meas. 1-16 Two circles: walk 8 measures to the l. and 8 measures to the r. 2 steps to a measures, returning to original places.

B. Meas. 17-32 Promenade through the aisles. Head 4 couples join hands with the opposite dancer and walk through the aisle formed by the other 4 couples. On measure 20 they turn and

21-24 walk back to place

25-28 foot couples promenade through, turn on measure 28 and

29-32 return to place

C. Meas. 17-32 repeated. Four circles. Opposite coup les join hands and circle to the left (meas. 17-24) & to the right (meas. 25-32) to original places.

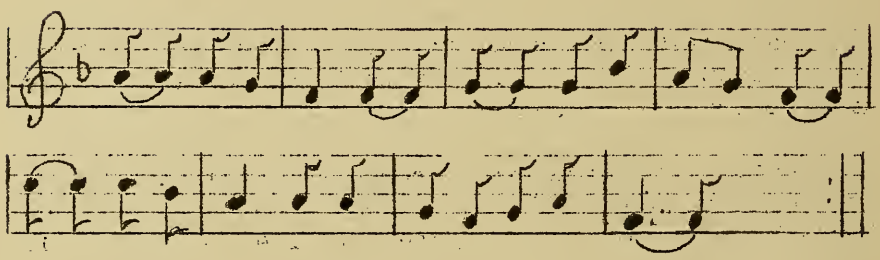
D. Meas. 33-48 Chain for the two opposite couples. It is actually a grand right and left around the little circle of two couples. (Modern square dancers know this identical figure as "square through"). When in original places, bow to partner. Repeat figure (m. 41-48

E. Meas. 33-48 repeated. Polka round. All couples in closed shoulder-hip position dance polka completely around the large oval to original places. Progression - counterclockwise, the turn is clockwise.

Repeat the whole dance as often as desired.

FOLK SONG

GO TELL AUNT RHODY



Go tell Aunt Rhody
Go tell Aunt Rhody
Go tell Aunt Rhody
The old gray goose is dead

The one she's been saving
The one she's been saving
The one she's been saving
To make a feather bed

She dies in the mill pond
Standing on her head

She only had one feather
A-stickin' in her head

The gander is weeping
Because his wife is dead

We'll find him another
To call his wife instead

The goslings are crying
Because their mammy's dead

We'll find them a chicken
To mother them instead

Go tell Aunt Rhody
The old gray goose is dead

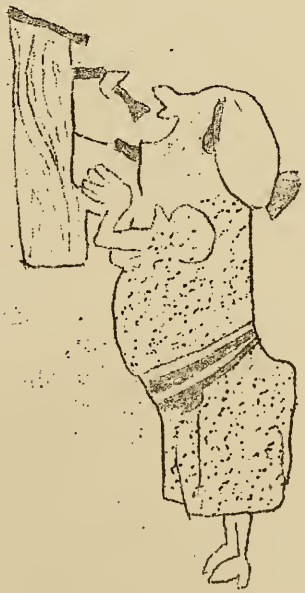
CALENDAR FOR FOLKLORISTS

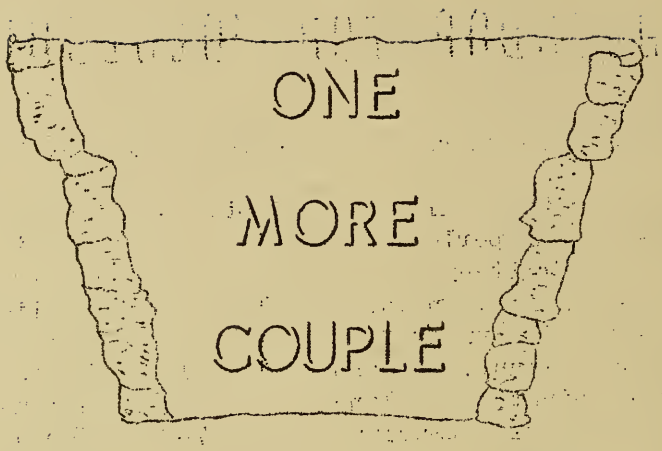
When And Where Folklore Events May Be Seen

June 5 - Helka, Finland
" 5-6 - Quimperle Brittany
" 6 - Bampton, England
" 12-Aug 21 (Sundays) Savonlinna, Finland
" 18 - Abington, England
" 25-26 - Isola Comacina Italy
June-August - Fama, Norway

July 2 - Siena, Italy
" 3 - Saint Malo Brittany
" 9-10 - Annemasse France
" 10 - Valloire, France
" 10 - Pont l'Abbe Brittany
" 13-14 - Chambery France
" 13-17 - Leeds, England
" 17 - Douarnenez Brittany
" 22-31 - Istanbul Turkey
" 23 - Quimper Brittany
" 24-29 - Vienna, Austria
" 30-Aug 15 - Malaga Spain

Sept. 7-9 - Naples, Italy
" St Vincent, Italy
" Amelie-les-Bains, France
" 12 - Abbots Bromley England
" 17-22 - Skopje Yugoslavia
" 23-28 - Barcelona Spain





Some Memories of 30 Years of Calling
(continued from last issue)

by RALPH PAGE

We talked about the Christmas holidays just ended and Aunt Mabel brought in all of the presents they had received, including a big box of home-made candy from which Uncle Wallace and I generously helped ourselves. Then, of course, it was my turn to describe all of the gifts that we had received. The next logical step was for each of us to tell what we had given to others and where we'd gotten them or how long it took to make 'em as the case might be.

Then, going out into the kitchen for a drink of cold water, he took his fiddle from the box and came back into the sitting room with it under his arm, thumbing the strings to see if it be still in tune. "Now then," says he, pulling up a chair, and sitting down by the end of the piano, "I said I'd help yer with yer prompting, so let's get started. First, from what little you've done of it what do you like best about it, and what bothers yer the most?"

"Well," I replied, "I haven't done enough of it to know whether I like any of it or not, and as for what bothers me the most why there's two things. First

one is, I don't know enough dances to prompt a full evening, and next, I don't know when to make the calls. I'm either way ahead of 'em, or they're way behind the music."

"That's why you're here," he answered. "You're makin' the same mistakes that every other prompter makes when he starts out. You're promptin' the figure at the same time the dancers are tryin' to dance 'em. You've got to lead 'em. Give your calls ahead of time so that they have time to hear 'em before they begin doin' 'em. Do yer know what I'm talkin' about?"

"No, I don't."

"Didn't think so. You prompt the figure on the one or two measure of music before they are supposed to dance 'em. Like this."

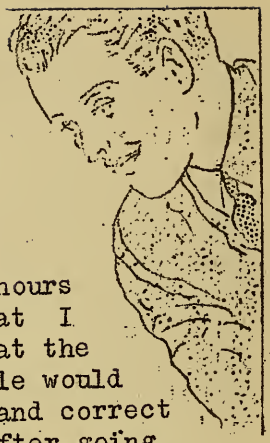
And giving a couple of preparatory wipes of the bow across the strings he began prompting a Plain Quadrille. "Address partner" says he, then began playing the Mocking Bird Quadrille, one of his favorites. Then "Address corners" on the fourth measure and on the sev enth and eighth measures "Eight hands around" and stop ped. "There, see what I mean?"

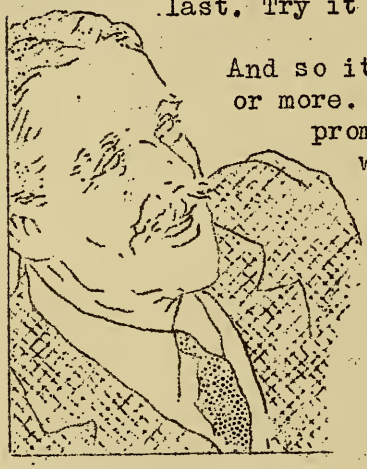
"I think so, but let me try it and find out."

I thought that I did pretty good, but Uncle was not quite satisfied. "Might's well be perfect as somewhere near it," he said. "'Twarn't bad, but to be just right you'd ought to say the last word of yer prompt on the last beat of the measure. 'T shouldn't bother yer too much."

And it didn't, for we went on to the next figure and the following one until we'd gone through the entire quadrille that I had used for the first number at the Christmas Night dance in the Community Hall. Uncle was a stickler and made me prompt the set over and over again before he was satisfied. I thought that I

had been perfect on the second try, but I wasn't, and he proved it by stopping the tune just as I finished one of the commands. "There, yer see? You ended the call on the first measure of the strain instead of th' last. Try it again."





And so it went for two hours or more. The instant that I prompted a figure at the wrong time, Uncle would stop fiddling and correct me. Finally, after going through the complete set three times running without a mistake, we stopped.

"That's enough for today" Uncle Wallace announced. "Did better than I thought you'd do. Come up next Sunday and we'll have another spell at it." Then, going over to a cupboard, he sorted through a pile of books. "Here", he said, handing me a gray-colored booklet, "take this home and study it. Lots of good stuff in it. I'd let yer have my French's book, but I ain't sure yet that you'll keep at it, and yer might take it somewhere and lose it."

The book that he handed me was Schell's "Prompting. How To Do It." It was, and still is, an excellent book containing a wealth of material, the most intriguing of which, to me at least was the fact that it had a section of contra dances, one hundred thirty in all.

In those days J.A. French's "Prompter's Handbook" was the Bible of the trade, closely followed in popularity by John Schell's book just mentioned and Prof. Elmwell's "Prompter's Pocket Instruction Book". Every prompter worth his salt had at least one of them, and the best ones owned all three. The very best owned al-

so one of the Howe's "Ball-Room Hand Books" and possibly "Dick's Quadrille Handbook."

That was the first of many Sunday afternoon we spent together. By Decoration Day we had worked our way through all of the quadrilles and Lancers in the book as well as all of the contras that were danced in the area, plus a few that were not just for practice, For the same purpose he had me learn to prompt all of the Lancers in the book: "Standard Lancers", "Original London Lancers", "Saratoga Lancers", "Centennial, or Double Lancers", "Minuet Lancers" and "Waltz Lancers", only a couple of which have I ever had occasion to call since. It was wonderful practice and I have never regretted it. Most of the quadrilles in the book had five figures, as did most of the quadrille music that was being used at that time, but seldom were all five of them danced. The callers selected the three parts that they liked the music for and called them, omitting the others.

Something was lost to square dancing when this type of music went out and fox trot tunes were substituted in their place. Something was lost too when hill billy fiddlers replaced square dance fiddlers on recorded music. And what a pity that the present generation of dancers have never heard a cornet and clarinet in a square dance band.

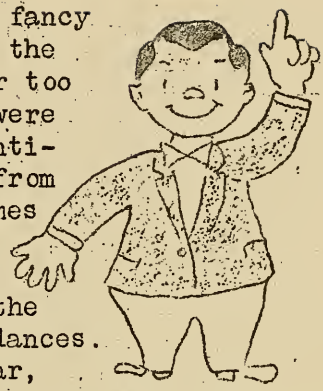
Perhaps this is a good time to mention that when I was learning to dance, the customary orchestra was composed of two violins, cornet, clarinet, bass viol and piano. On special occasions when a bigger team was

wanted, a flute, 'cello, trombone and drums were added and for special special occasions a third violin, second cornet, and a second clarinet. And please, please, don't anyone ever try to tell me that this was not inspiring dance music!

Besides learning how to call the quadrilles and contras that winter, I learned as well many little things necessary to the success of any prompter. That one should keep one's head up when giving the calls and to talk to the people at the back of the hall; if they could hear you, then it stood to reason that the people nearest you could hear you too. That it wasn't necessary to shout at the top of your voice - not if you wanted it to last out the evening - but to talk from down in the chest instead of entirely from the throat. Not to talk through my nose, but naturally, and last but not least, that it was not the prompter who made the most noise who was always the easiest to understand. Also, that the first dance of the evening usually was the hardest to call, because for some reason or other, it was a great temptation to strain the voice at that time. Of course it helped if you had a deep powerful voice but it was not absolutely necessary, for with training a medium voice was adequate.

The best prompters were those who knew how to dance all of the changes. Also they tried to vary the changes as much as possible and not to have the same type of figures done in any of the three figures of any quadrille used. They were adept too, in judging what changes to use from watching the floor during the first set.

At fancy balls the most important person in the hall was the head floor manager - not the prompter. He was the one who gave a signal from the floor when the dance was to start; he introduced any stranger who wished to dance; he was the one who informed the orchestra leader when he was ready for the Grand March



that was an important part of any fancy ball; also, he told the leader if the music was being played too fast or too slow; he saw to it that all sets were filled; that the hall was well ventilated, with a smooth floor, free from dust. In filling the sets many times they secured partners for those who were not dancing; in many cases they were the ones who hired the music and made up the program of dances. As a means of identification a star, ribbon, bow or sash was usually worn by the floor managers. Oh, they were important men; never forget it. Certainly they made a prompter's life much easier than it is today when all of the above mentioned details usually are left to the caller. Remember now, I am speaking about the large fancy dress balls and cotillions, not the ordinary Town Hall dance of a Saturday night - although in many places here, too, there was a floor manager.

Not always, but in a majority of cases, the old-time prompter was a member of the orchestra. Quite often he was one of the violinists. Just as often he played the bass viol, and there was a very famous prompter, W.A. Brigham, of Marlboro, Mass., who still is remembered by hundreds of dancers for his wide repertory of dances, his penetrating voice, and by the way he used occasionally to twirl his bass viol while playing it. "Old Bill" Sturtevant, of Keene, N.H. was a well-known local prompter who also played the double-bass.

It has been most enjoyable to do some small bit of amateur research on dancing in this part of New Hampshire, and perhaps you would be interested and amused to read a few items that mention the caller. Here are a few from the pages of the "New Hampshire Sentinel" published in Keene, N.H.

1/29/74 - There was a grand Masonic ball at Ches-

ter, Vt. on the night of the 15th inst. and a correspondent of the Bellows Falls "Times" thus speaks of the Keene Quadrille Band, which furnished music for the occasion - "There is no better ball music within one hundred miles of here. The calling, or rather, prompting, was clear and distinct, the selections unusually fine."

3/12/74 Chesterfield - The fourth assembly was an nounced for Thursday, March 5th. Music by Burnet & Higgins band. A very fine band, by the way, and last but not least, a first class prompter. Good dancers realize that the real efficiency of any band is largely dependent on the prompter.

10/15/74 Walpole - account of the annual "hunt" concluding with: "A good supper was eaten by both sides at the expense of one, and a grand hunt dance was had the following evening at the town hall with Burnet & Higgins Quadrille Band to furnish music. This band has not forgotten how to play and the prompter enunciates distinctly.

2/19/80 Chesterfield - About sixty couples present at the dance on Friday evening. A leap year party and other parties, were present from Brattleboro. Burnet & Higgins band furnished superior music, with the inimitable Hines as prompter.

5/6/80 Chesterfield - Nearly eighty couples were present at the "opening ball" at Chesterfield Factory, on Friday evening, April30th, and with a good company of citizens who did not devote themselves to the Terpsichorean amusements, satisfactorily tested the resources of the Spofford House as a commisary station. Superb music was furnished by Wheeler's Quadrille Band, of Bellows Falls. Mr Wheeler, prompter, won the golden opinion of all dancers.

And that is enough of that!

- to be continued -

BOOK REVIEW

by HUGH THURSTON

WORLD OF FUN
Instruction Manual

This is much more than just descriptions for the "World of Fun" dances; its 200 pages contain also definitions of dance-terms, instructions on how to be a good "folk Dancer" and a good leader, and even a little home-spun philosophy such as "Learn to love people for what they are and not what you would like them to be."

The authors have shown a poor sense of proportion: they spend time on words that are easy to define rather than those where definitions are needed; they define "stamp" but neither define nor explain "clockwise" for instance. Some definitions are sloppy: we read "In a set, the man's corner is the lady on his left and the lady's corner is the man on her right." This should of course be "In a square set.....;" anyone who tries to turn contra corners in, say, "Sacketts Harbor" using this definition is going to produce what Ralph so aptly describes as "chaos set to music." "Tour" is given as "A European term for figure"; this should read "An American mis-translation of the German for figure." "Muzurka" is given for "Mazurka"; "pas-de-bas" for "pas-de-basque"; "Ukrania" for "Ukraine". Long descriptions of "basic" kolo and "hora" steps are given in the glossary, but are never used in the dance descriptions. We are told "explain yourself but don't talk too much." Now it can be said about anything in this wide world "not too little, but not too much." Ad

vice becomes useful when it says how much is too little and how much is too much. On this point the book gives no help.

We are told "notice the rhythm of the melody, not just the basic rhythmic beat. It is this larger musical flow that the dancer must try to express in the movement of his body." This is wrong - it is precisely the underlying beat, not the actual melody in whose rhythm we dance. We can dance a contra to two different tunes (e.g. "Lady Walpole's Reel" to "Massai's Favorite" or to "Ross's Reel No 5") precisely because they have the same beat, though the melodies themselves may have quite different rhythms. We can waltz to different waltzes and hambo to different polukas for precisely the same reason, and so on.

A bad piece of advice is the following:- "Review the first part of a dance, and then add the second; review this and add the third; and so on until the dance is mastered enough to walk it through. Then do a complete walk-through and summary before beginning to dance to the recorded music." How dull! And when at last the music plays you can bet your bottom dollar that some of the dancers won't have gathered what rhythm they are dancing in, what speed to move at, or how long each figure takes. No, teach the first part, then dance it to music, lifting the needle at the right moment; teach the second part; dance both parts to music; and so on.

The introduction gives credit to well-known dance leaders, including the Hermans and Ralph Page. It would be normal - and polite - to say something like "so-and-so has given us the benefit of his advice but the responsibility for what finally appears is ours." It is particularly unfortunate that the authors of this book have not done so. I would hate to think that the Hermans were responsible for the above nonsense, or that Ralph was responsible for describing six out of seven contras with four counts per measure. And I din't suppose he particularly wanted every single contra danced to the same tune.

Background notes are good to have if correct; many in this book are not, and since they may be copied uncritically by the next author I should like to comment on them.

The "Running Set" did not come directly from England to the Southern mountains. Cecil Sharp did suggest this in 1915, but to do so he had to assume that old-fashioned pre-Playford dances survived in northern England and lowland Scotland into the 18th century. This was only an assumption - he candidly admitted that he did not know what was dance there then. But manuscripts have been found showing that up-to-date longways dances were being danced in the border country in the early 18th century. For this reason - and several others - his theory is impossible, and this has been known for some years now. Sharp compared the "Running Set" with English dances only. Had he compared it with a certain type of Irish dance he would have found a much closer resemblance, and it is almost certainly from these that the "Running Set" is descended.

The "Varsouvienne" and "Varsouviana" are not practically the only living examples of the Mazurka. "Mazur" has positively flourished in Austria and Denmark. The polka-mazurka is still danced in England; and the original mazurka is still one of the half-dozen commonest dances in Poland (its Polish name is "mazur.")

It is only misuse of the term "Tyrolean" not the term itself which the Swiss dislike. Part only of the Tyrol is in Switzerland.

Irish jig melodies did not come out of a five note scale, and this scale is not Irish.

"Portland Fancy" is not an English dance; nor is "Sicilian Circle" an adaptation of it. "Sicilian Circle" is simply a late nineteenth-century American name for an English formation called "Circassian Circle." And it is misleading to call "Sicilian Circle" an "early American contra" when the earlier "Hull's Victory" is called simply an "American contra."

It is equally misleading to call Circassian Circle" an "old English dance" when "Newcastle", which is over 200 years older, is not called old.

The worst page is the one headed "American Contra Dances." which starts with the astounding statement that the contra is "closely allied to ancient rites of fertility" and "may well have had its origin in the war dance and battle-line or in the processionals of early Egyptian and Greek vintage." How did the authors manage to stop themselves with the Egyptians, and to refrain from telling is that contras came down to us from Neanderthal man? The fact is that the essence of the contra is the progression: the way in which a short, easily-learned figure is repeated over and over with new couples. The two long lines are secondary - lots of other dances are done in lines; and dances like "Soldier's Joy" and "Portland Fancy" are contras in spirit, structure, and origin, though of a different shape. Progression is highly sophisticated; one cannot imagine anything like it in American Indian or Zulu dancing or in children's games. It originated in the Italy of the high renaissance, reached England with the general spread of culture at that time - as did madrigals and classical architecture - began to appear in Playford in 1650, and had supplanted the earlier forms of country dance by about 1700.

The contra, we are told, is "in reality a hybrid dance composed of Scotch steps and figures danced in English longways sets to Irish music."

Now finally the figures are English. The Scots use English figures too in their country dances, but when the English and Scottish versions differ (as in right-and-left, ladies chain, or hands-round) the New England way is like the English, not the Scottish. There do exist two characteristically Scottish country dance figures - a two-couple progressive figure called "allemande" and "set to and turn corners" - but neither is known in New England. Secondly, can anyone who has seen any Scottish dancing and knows that 90 percent of the time a contra dancer is using a walking step, ser-

iously suggest that contras are danced with Scottish steps? As for the remaining 10 percent, the buzz-step is not used in Scottish dancing (it is used in quadrilles, but then so it is in England too - in Denmark also for that matter); nor are the step-swing balance, forward-and-back balance, and the pigeon wing. Thirdly although some Irish music is used for contras even more Scottish us used, and most contra tunes are pure American (or Canadian).

I could go on if space and time allowed, but let me finish by mentioning the peculiarly untypical selection of Scottish dances (three round dances), the twinkle-toe effect which would be produced in "Jefferson's Reel" by following the instructions and dancing eight steps in two measures, and the absence of any reference at all to Scottish and Irish books in the bibliography.

After all this, it would be pleasant to find some good points in the book. I can find two - the descriptions of the German dances, and the delightful illustrations.

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Summer Square Dancing Under The Stars

HAMPTON BEACH STATE PARK
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Every Friday Tenth Season Rain or Shine

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" 22	Joe Casey	" 26	Warren Popp
" 29	Warren Popp	Sept. 2	Mal Hayden

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THE TOWN CRIER

BORN: To Mr & Mrs John Trafton March 9th, a son, Richard Scott.

BORN: To Mr & Mrs Dennis Johnson, a daughter, Sharon Elizabeth, April 6th.

MARRIED: Therese Myers & Harry Bavly, April 9th.

NORTHERN JUNKET welcomes aboard the following exchange magazines: "Square News", "Star All Eight", "Around the Corner", and "The Buckeye Beacon." Keep up the good work fellows, and a long life to each of you.

Conny & Marianne Taylor sponsor a Finnish Dance Workshop, July 9, at the Cambridge, Mass., YWCA. Mrs Oili Ahlstedt, leader. Two sessions: 2:00 & 8:30 p.m. $1,50 per session, $2,75 for both.

Don't know any of the particulars, but the Montreal Scottish Dance Society held a Scottish Dance Camp, May 27-29. Conny & Marianne Taylor were among the leaders.

Plans for the second annual Newport Folk Song Festival have been released by the Board of Directors of the Festival. It is slated for June 24-26 at Freebody Park R.I. A number of folk artists have been signed for the event. Among those appearing will be Pete Seegar, Theo Bikel, Odetta and Will Holt, the latter well-known to Maine Folk Dance Campers.

A luncheon honoring Lucile Czarnowski was held at the International Kitchen, Niles, California, May 21st.

The Scottish Country Dance Society of British Columbia sponsors its first annual week-end at Camp Alexandria, on the coast south of Vancouver. Mainly RSCDS-type dances, but Mrs. McNab will teach some of hers, and there will be a little highland tuition. Dates are: September 9-11. Further information may be obtained from Nina Grudnoff, 1347A Peadrell St. Vancouver, B.C.

Square Dance Weekend: June 17-26, Sandy Island, Lake Winnepesaukee, N.H. Write Warren Scott, Program Director, YMCA, 316 Huntington Ave. Boston, Mass.

Pinewoods Weekend June 26-27, Plymouth, Mass. Write to Country Dance Society, 30 Pemberton Square, Boston, Mass

School of Fine Arts Dance Institute June 27-July 2 at Banff, Alberta. Write G. Smith, 2619 30th Street, S.W. Calgary, Alberta.

New Hampshire Fall Camp. September 7 to 12. Write Ada Page, 182 Pearl St. Keene, N.H.

New England Square & Round Dance Camp, Camp Becket, Mass. Aug. 29-Sept 5. Write Warren Scott, Program Director, YMCA, 316 Huntington Ave. Boston, Mass.

College of the Pacific Folk Dance Camp, July 25-30;Aug. 1-6. Write Lawton Harris, College of the Pacific, Stockton 4, California.

Pinewoods 1960 Dance & Music Camp, Long Pond, Plymouth, Mass. Dance weeks: Aug. 7-21. Music Camp, Aug. 21-28. Write to Country Dance Society of America, 55 Christopher St. New York 14, N.Y.

Fifth Annual Santa Barbara Folk Dance Conference runs August 21 through August 27. Staff includes: Elsie Dunin, Madelynne Greene, Alma Hawkins, Anatol Joukousky, Albert Pill, William Pillich, Dave Rosenberg, and Mildred von Konsky. Write to University Extension, University of California, 129 East Carrillo St. Santa Barbara, California/

Northwest Six Day Folk Dance Camp June 27 through July 2, 1960, sponsored by Lewis & Clark College and the Oregon-Washington Folk Dance Federations. Write to: Northwest Folk Dance Camp, Lewis & Clark College, 615 S.W. Palatine Hill Road, Portland 19, Oregon. Staff in cludes Athan Karras, Annemargret Ulrich, Vyts Beliajus Erma Weir, Lois Smithwick and Lee M. Neff.

Write to O'Byrne DeWitt's Sons, 51 Warren Street, Roxbury 19, Mass. for their catalogs of Irish and Scot tish folk music.

Write to Louis C. Jones, Director, N.Y. State Historical Ass'n, Cooperstown, N.Y. for information concerning the 13th annual seminars on American Culture.

Rod Linnell, Peru, Maine, takes over for Ralph Page at the YWCA Tuesday night square dances this summer while Ralph is away teaching at summer camps.

Idyllwilde Folk Dance Workshop July 11-15. Staff inclu des: Mary Ann Herman, Madelynne Greene, Millie von Kon sky and Vyts Beliajus. Write to Idyllewilde Arts Foundation, Idyllewilde, California.

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May 1960

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